

## STARS APPEARING IN OPERA, CONCERTS AND RECITALS THIS WEEK



Left to Right:—Miss Frieda Hempel, with the Oratorio Society; Miss Irene Williams, Society of American Singers, Park Theatre; Miss Mary Garden, Chicago Opera Company, Lexington Theatre; Miss Evelyn Herbert in "La Bohème," Chicago Opera Company, and Mme. Maria Barrientos as Gilda in "Rigoletto," Metropolitan Opera Company, Metropolitan Opera House.

## MISS GARDEN AND MISS FARRAR, ARTISTIC RIVALS, DISCUSSED

W. J. Henderson's Interesting Comparison of the Attainments of Interesting Prima Donnas of the Chicago and Metropolitan Opera Companies.

By W. J. HENDERSON.

All the adores of Mary Garden are now thrilling with their annual captures. That singularly interesting personality is once again pervading Lexington avenue, and the columns of those newspapers to which our little group of serious thinkers, and one or two arch jesters like Mr. Hunker, contribute their commentaries on the passing show are radiant with her praises. There are some things to say about Mary Garden, and that is why she is welcome in this town. An opera singer who incites one to other remarks than "Mme. Stogato was in excellent voice last evening and sang with her usual brilliancy" is a benefactor to the musical reviewer, who scours the pages of the dictionary, Crabbe and Roget in the vain search for a new word applicable to his trade.

Naturally, Mary Garden affects to scoff at criticism. They all do. They all say they never read it, but ask the poor press agents whether certain distinguished ladies do not make their lives miserable when the newspapers fail to ring with praises. Mary Garden is probably the most independent of all opera singers. She is a wealthy woman and need not perform in public if she does not choose to do so. But perhaps thrice the wealth she possesses would not bribe her to stop.

Meanwhile the demands of the newspaper business are, first of all, news. The activities of the Chicagoans will obscure the proceedings at the Metropolitan Opera House for a time. It seems wrong that a visiting organization should march into the city and eclipse even temporarily our own institution, but unfortunately the Chicago people come bearing gifts. The Metropolitan will, nevertheless, go quietly on its way and will absorb the attention of many thousands of music lovers.

The writer of this department, being compelled by force of circumstances to emigrate for a time to the snow piles and car tracks of Lexington avenue and the insinuating breezes of the Lexington auditorium, regrets that the denizens of the Windy City came here just as matters were becoming especially interesting at the Metropolitan. What a pity that Reginald de Koven's "Rip Van Winkle" and Henry Hadley's "Cleopatra's Night" had to be produced almost simultaneously! The two composers were warm friends for years. They would have been the first to oppose such an arrangement. But impresari do these things in their own way.

However, let not the Mary Gardeners and the great tribe of the Gallincurians so before our minds that we are unable to take note of certain significant matters. There is our own Geraldine, for instance. There is but one Geraldine, and her other name is Farrar. To be sure she has a husband and a domestic title, but who would think of calling her Mrs. Tellegen?

It is not the purpose of this writer to indulge in any comparison between Geraldine Farrar and Mary Garden. Such a proceeding would be absurd. The two women have practically no single artistic ideal or quality in common. Mary Garden is, first of all things, a delineator. She is not in the finest sense of the term a singer. She accomplishes wonderful things with her voice, but so does Yvette Guilbert, who is no more a singer than Miss Garden is. Miss Garden is an actress, albeit some newspapers vigorously, indeed almost violently, assert that she is not. Upon this point disagreement is emphatic, permanent and fruitless.

Now, who shall say what acting is? Some learned commentators appear to fancy that it consists almost wholly in concealment of one's identity. In that case Edwin Booth, Lawrence Barrett, Sir Henry Irving and Joseph Jefferson were about the worst actors I ever saw. Mr. Booth's personality dominated everything he did from *Hamlet* to *Don Cesar de Bazan*. As for Barrett, he was Barrett whether acting *Cassius* or the *Man of Airlie*.

My dear old friend John Drew almost disguised himself in the last act of "Rosemary," but, after all, every one could discern the same old Jack under the white hairs. This chatter about the concealment of personality is at least hazardous. Edward Augustus Dithmar, one of the finest dramatic critics this town ever knew, preached year in and year out the greatness of Richard Mansfield, but was there ever an actor whose individuality more completely dominated every impersonation?

If the actor of the spoken drama cannot obliterate himself in an impersonation, how much less can the singing actor? For the singer must sing, and the musical instrument always has the same quality. Louise Homer, singing the witch in "Faust" and Gretel, had to make the same kind of sounds that she made when she sang *Amarie* or *Orfeo*. But Mary Garden does not care a farthing what sort of sounds she emits. She can sing fairly well when she desires to do so, as she once proved in Gounod's "Faust," to the astonishment of the whole town.

But singing is not her chief asset. Her singularly interesting personality, about which the present writer and others have often festered, is, after all, a serious possession. The personality is Mary Garden, and what she puts into the delineation of a role is Mary Garden, a very sharply defined and far-reaching human influence.

Geraldine Farrar is a moving picture actress of celebrity. This fact causes many people to expect some astonishing feats of delineative virtuosity in her operatic representations. But what is possible to the movie actress is denied to the lyric star. The one does everything ad libitum, and the other does everything in time to music. At a certain measure the opera singer must deliver the line, and at a certain other she must sit down or get up as the stage directions prescribe. She cannot make her own accelerando or ritardando in action as the movie actress can.

All the time she is obliged to bear in mind that in opera the chief means of expression is the music. In the Metropolitan Opera House, that huge monster which swallows up all delicate effects, even facial expression is lost on all except those in the first few rows. Now comes the real point. We have been

long arriving at it and the reader must have been ready to suspect that there was not any.

In the present season Miss Farrar's singing has shown a marked improvement over that of last winter. Her voice, which last season was dull, unsteady and often recalcitrant, has this season been more free, vibrant and sonorous. The soprano has been able to sing with far less restraint and her lyric art has given something like the same pleasure it afforded in the early years of her American career.

It is not probable that future operatic history will contain a record that Miss Farrar ranked with the celebrated mistresses of the art of singing. But her voice has its own interesting personality. There is not another voice in the Metropolitan company that possesses quite the same combination of individuality with range of color. One has only to note how excellently it has fitted itself to the requirements of such roles as *Ariane*, *Cleopatra* and *Zaza*. There are three very dissimilar roles, and yet this particular musical instrument has most admirably performed the music of them all. The present writer has had occasion to refer to some of Miss Farrar's abandoned parts, to which her voice was equally well suited. One would like to hear her again in "The Secret of Suzanne," but this delightful little work appears to have been relegated to the scrap heap of the Metropolitan Opera House. Her *Elizabeth* she dropped voluntarily. She was anxious—it is said—to obliterate all memories of her German fame. Small blame to her for that.

Miss Garden elected to effect her re-entry this season as *Fiora* in Montemuzzi's "Love of Three Kings." Her impersonation was interesting and in certain moments striking. She died in impressive agony. Her impassioned love scenes were characteristic and quite moving; but there was always reason to wonder why her *Fiora* should seem so experienced in the tragedy of love.

At no time did she clearly denote the grief of the young woman over her inability to give to *Manfredo* what he deserved. There should be an unmistakable strain of repentance in the whole impersonation of *Fiora*, for the woman recognized the worth of her husband. She was simply the victim of an overmastering passion.

Mary Garden's *Fiora* knew too much and appeared in so far as *Manfredo* was concerned, to be plainly bored. One would have thought that she might be just a little fatigued by the somewhat conventional adoration of the *Ariete* of the representation. Edward Johnson, an American tenor who had a great success in Vienna, was the impersonation of this particular royalty. His singing was good, but by no means distinguished. His appearance was most pleasing and his action manly.

But there seemed to be no solid foundation for the temple of fame reared around him in Chicago. Perhaps he is more impressive in other roles. Yet *Ariete* is one which provides some admirable opportunities for the disclosure of romantic qualities. Of the new conductor, Gino Marinuzzi, more may perhaps be said later.

### At the Metropolitan.

**MONDAY—"Zaza,"** with Mmes. Farrar, Howard, Arden and Ingram, Messrs. Crimi, Amato, Bada and Picco. Mr. Moranzoni will conduct.

**WEDNESDAY—"Le Prophete"** (first performance this season), Mme. Matzenauer rejoining the company, singing Fides, with Mmes. Muzio, Mellich, Egner and Arden, Messrs. Caruso, Rothier and Marcondine. Miss Galli and Mr. Bonfiglio will dance and Mr. Bonfiglio will conduct.

**THURSDAY (Matinee)—"Madama Butterfly,"** with Mmes. Farrar, Ingram and Kellogg and Messrs. Martinelli and Scotti. Mr. Moranzoni conducting.

(Evening)—"Cleopatra's Night" and "Le Coq d'Or," the former sung by Mmes. Alda, Gordon and Tiffany, Messrs. Harrold and Picco. Misses Galli and Mr. Bonfiglio dancing and Mr. Papi as conductor. "Le Coq d'Or" sung by Mmes. Scotney and Sandelius, Messrs. Didur and Diaz, mimed by Misses Galli and Rudolph and Messrs. Bolm, Bartik and Bonfiglio. Mr. Bodanzky will conduct.

**FRIDAY—"La Juive,"** with Mmes. Ponselle and Scotney, Messrs. Caruso and Harrold. Miss Galli and Mr. Bonfiglio will dance and Mr. Bodanzky conduct.

**SATURDAY (Matinee)—"Rigoletto,"** Mme. Barrientos rejoining the company, with Mmes. Gordon and Beral, Messrs. Hackett, De Luca and de Segura. Mr. Moranzoni will conduct.

(Evening)—"L'Oracolo" and "Pagliacci," the former sung by Mmes. Easton and Arden and Messrs. Scotti, Diaz and Didur; "Pagliacci" sung by Miss Muzio and Messrs. Crimi, Amato and Picco. Mr. Moranzoni will conduct both operas.

**TONIGHT—Concert,** with Mischa Elman, violinist; Mme. Florenco Easton and Renato Zanelli are the artists.

### At the Lexington.

**MONDAY—"La Traviata,"** with Mmes. Galli-Curci, Messrs. Dolci, Galleffi and Oliviero.

**TUESDAY—"Norma,"** with Miss Rosa Raisa, Messrs. Dolci and Lazari.

**WEDNESDAY (Matinee)—Ballet** pantomime, with Messrs. Pavley and Oukrainsky; "Pagliacci" with Miss Santillan, Messrs. Lamont and Ruffo.

(Evening)—"Le Jongleur de Notre Dame," with Miss Garden, Messrs. Warnery, Dufranne and Huberdeau.

**THURSDAY—"Le Sonnambula,"** with Mmes. Galli-Curci, Tito Schipa, Mr. Lazari.

**FRIDAY—"Faust,"** with Miss Raisa, Messrs. Rimini and De Rosa.

**SATURDAY (Matinee)—"Louise,"** with Miss Garden, Mme. Claessens, Messrs. Fontaine and Dufranne.

(Evening)—"La Bohème," with Misses Herbert and Pavloska, Messrs. Bonci and Rimini.

### FOKINE AND FOKINA.

Michel Fokine and his wife, Mme. Vera Fokina, are arranging the programme of dances which they are to perform at their third New York appearance at the Metropolitan Opera House on Tuesday evening, February 10. Their appearance at the Hippodrome last week was the first time two dancers by themselves gave an entire programme and held the mammoth stage of that theatre.

For their second appearance at the Metropolitan Fokine will give an entirely new programme, though it may include Mme. Fokina's popular "Dance of the Seven Veils." Mr. Fokine has "turned down" requests that he dance "L'apres midi d'un Faun."

### Musical Comedy to Move.

"Always You," musical comedy, will not only be moved from the Central to the Lyric Theatre tomorrow, but will have its name changed. According to the latest available announcement, the new title is to be "Till Say She Does." This is the liveliest play along Broadway with its names, having been "Joan of Arkansas" and "Tonielle" before it was presented at the Central as "Always You." Ralph Herz, Misses Anna Seymour, Julia Keely and Helen Ford, Walter Seaton and others are in the cast.

## Concerts, Recitals, Music Notes

The Symphony Society's only concert this week takes place this afternoon in Aeolian Hall, with Fritz Kreisler as the soloist. The programme: Symphony No. 4, Brahms; violin concerto, Tchaikovsky; "Habanera," Louis Aubert.

The Philharmonic programme this afternoon in Carnegie Hall, with Miss Rosa Ponselle assisting, is as follows: Dvorak, Symphony No. 3; Bolto, Margharita's Soliloquy, from the Frieri Scene in "Medistofele," Miss Ponselle; Tchaikovsky, "Francesca da Rimini," Weber, Aria, "Ocean, Thou Mighty Monster," from "Oberon," Miss Ponselle; Chabrier, Rhapsody for Orchestra, "España," Mme. Marguerite Namura will be the soloist at the concert, Friday afternoon. The programme: Hugo Riesenfeld, overture in romantic style, new, first time, conducted by the composer; Charpentier, Aria, "Dupleix le Jour" from "Louise," Mme. Namura; Schubert, tone poem, "The Swan of Tuonela," tone poem, "Finlandia," Debussy, Arietta Oublie; Massenet, "Ah, si les fleurs avaient des yeux," Grieg, "La Reine," Tchaikovsky, "Pathetique" symphony.

The programme for Saturday night, with Mme. Gulomar Novae, pianist, as soloist, will be a Beethoven-Wagner one as follows: Beethoven, overture, "Leonore," No. 3; piano concerto, No. 4; Wagner, prelude, act I, "Lohengrin," "March of the Knights and Bell Scene from 'Parsifal,' introduction, act III, "Lohengrin," "Dreams," overture, "Tannhauser."

The Boston Orchestra will play Thursday evening in Carnegie Hall, D'Indy's Symphony No. 2, Mozart's "Magic Flute" overture; the prelude and "Love Death" from "Tristan and Isolde" and Liszt's "Les Preludes." Saturday afternoon it will be heard in Frederick Converse's new symphony in C minor, which will then have its first public performance; Schubert's unfinished symphony and Rimsky-Korsakov's "Russian Easter" overture.

The fifth of Sam Franko's chamber music concerts will take place this evening at the Washington Irving High School. The programme comprises Schumann's piano quintet, Schubert's "Forelle" quintet, and Beethoven's trio in C, opus 87, for two oboes and English horn. Ernest Hutcheson, pianist, will assist in the quintet, and Messrs. Mathies, Apehain and Bottasini in the trio.

The first of the present series of Sunday night concerts by the artists and orchestra of the Chicago Opera Company will be given at the Hippodrome tonight. The soloists will be Titta Ruffo, barytone, and Miss Yvonne Gall, soprano. Gino Marinuzzi will conduct the orchestra. The programme will include Leoncavallo's aria, "Di Chatterton," by Mr. Ruffo, and "Charpentier's" "Dupleix le Jour," from "Louise," by Miss Gall.

Paquale Tallarico, pianist, will give a recital tomorrow afternoon in Aeolian Hall. The programme includes Beethoven's "Waldstein" sonata, Chopin's F minor fantasy, Grieg's "The White Peacock" and Liszt's rhapsody No. 12.

Mme. Lucille Delcourt, who recently appeared as soloist with the Symphony Society, will give a recital of music for the Harp Chromatic, a harp without pedals, in the Princess Theatre on Monday afternoon.

Richard Buhlig will give the fifth in his series of seven piano recitals tomorrow evening in Aeolian Hall. The programme includes a "Giga con Variazioni," by Raff; MacDowell's "Eroica" sonata and a "Valse de Concert" by Granados.

Mme. Frieda Hempel will give her annual song recital Tuesday evening in Carnegie Hall. The programme includes a "Giga con Variazioni," by Raff; MacDowell's "Eroica" sonata and a "Valse de Concert" by Granados.

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The Lets Quartet, in Aeolian Hall, on Tuesday evening, will play Fritz Kreisler's quartet in A minor; Schubert's Theme and Variations, "Death and the Maiden," and Brahms' B minor clarinet quintet, opus 115. Georges Grisea will assist in the Brahms number.

E. Robert Schmitz, French pianist, is giving a series of four lecture recitals in the Ritz-Carlton, the third one taking place this week, on Wednesday.

Miss Mollie Margolies, pianist, will give a recital in Aeolian Hall Wednesday afternoon. The programme includes Liszt's

## NEW PHOTO PLAYS TO BE SCREENED

Miss Doris May, ill Rogers and Wallace Reis Among Many Stars.

At the Rialto this week Douglas MacLean and Miss Doris May, who were successfully displayed by Thomas H. Ince in "Twenty-three and a Half Hours' Leave" recently, will be seen in another comedy on the screen, entitled "What's Your Husband Doing?" This is adapted from the play of the same name by George V. Hobart. William Buckley and Miss Alice Wilson are also in the Paramount-Aftercast cast. Mr. and Mrs. Carter De Haven will be seen in a film comedy, "Excess Baggage." The Rialto's programme for Music Week will be the most pretentious in a long time, including the finale from the second act of "Aida," with Miss Alma Doria, soprano; Miss Pavesio, contralto; Eduardo Albano, barytone, and a chorus of twenty.

"Water, Water Everywhere," a Goldwyn photoplay, will be the feature at the Strand, with Will Rogers as the star. It is adapted from the "Billy Fortune" stories by William R. Leighton, with a humorous plot concerning the activities of a temperance organization. Misses Irene Rice and Marguerite Livingston, Rowland Lee and Wade Boteler are in the cast. There will also be a Chester scenic, an O. Henry photoplay and a Bray cartoon. The concert programme will include Miss Amanda Brown, soprano, who will sing the main scene from "Lucia," a medley of Arias, besides the usual orchestral features.

At the Capitol today will be launched the new policy of presenting ambitious musical works in addition to the photoplays. These presentations, operative in form, will replace the musical revues which have been enjoyed at the Capitol, with its pictures, since the new theatre opened. "The Path of the Wedding Feast," S. Coleridge Taylor's musical setting for Longfellow's poem, will be the first offering in the new musical field, starting today. The cast will include Warren Proctor, Angelo Romeo, Miss Margaret Waldron, Willard Foote, J. Parker, Joseph, Frederick Adams, Tommy Dowd and Miss Ida Mullen, with a chorus of seventy-six.

The photoplay feature will be Miss Viola Dana in "The Willow Tree," in which Miss Fay Bainter appeared on the stage a few years ago. The cast includes Lloyd Fenton, Edward Connolly and J. Yates and others. There will also be comedy and other recent features.

Wallace Reid will be seen at the Rialto in "Double Speed," the second of a series of photoplay romances in which speed automobiles figure. There is an unusual cast for this Paramount-Aftercast production, including Miss Wanda Hawley, Theodora Roberts and Filly Marshall. Charles Chaplin in a revival of "A Burlesque on Carmen" will be the comedy. Music Week will find a chorus at the Rialto, with Miss Betty Anderson, soprano, and Sudward Frazier, tenor, singing "In the Gloaming."

"Dangerous Hours" comes to B. Moss Broadway Theatre today, a Paramount-Aftercast "special" produced by Thomas H. Ince, the plot being adapted from a story by Don Byrne entitled "A Prodigal in Love." The cast includes Lloyd Hughes, Jack Richardson, Walt Whitman and Misses Barbara Castleton and Claire DuBrey. The chief character is a visionary youth who is drawn into some Bolshevik schemes. As an extra attraction there will be Seymour Brown's tabloid musical comedy called "Pardon Me," with a cast of twelve young women. There also will be comedy films and orchestral numbers.

This week's features at Loew's New York will include Mme. Lemoine in "Stronger Than Death" and "Patty" Abuckley in "The Garage," tomorrow; "Other Men's Shoes," with Crawford Kent and Abuckley in "The Garage," Tuesday; "The Valley of Sorrow," with William Russell on Wednesday; "Piccadilly Jim" on Thursday, "Rouse and Riches," with Miss Mary McFarren, and "Faith," with Miss Peggy Hyland, on Friday; "Footlights and Shadows," with Miss Olive Thomas, on Saturday, and Miss Norma Talmadge in "Shadows and Lies" next Sunday.

At the Academy of Music William Farnum in "A Tale of Two Cities" will be the feature of the first half of this week. The current events in Fox News, a comedy and cartoon and Miss Marion Davies in "The Cinema Murder" also will be shown. Miss Margaret Mason in "Her Elephant" will be the feature for the last of the week, together with a Sunday comedy, Miss Pearl White in "The Black Secret" and D. W. Griffith's "The Greatest Question." The musical programme will include selections from "Maytime" and an organ solo by Victor Deschamps.

## BEAUTY MAY HANDICAP AN ACTRESS, SAYS MISS COWL

Miss Jane Cowl, who never looked better in her life than in the wedding gown in "Smilin' Through," asserts that beauty is not an essential to success on the stage and that it may even prove a handicap. Miss Cowl recently amplified this view in detail in speaking to a young stage struck girl at the Broadhurst Theatre.

This young woman bewailed her lack of any great measure of beauty and said she felt sure she never could get along without it. Miss Cowl took the visitor under her wing and sketched for her some years of hard work that followed Miss Cowl's leaving high school to go on the stage as an "extra girl" at \$3 a week, though, if the truth were known, Miss Cowl had ample support from her family.

"And if you think being proclaimed a beautiful woman on the American stage a blessing and a help you must unthinkingly," she declared, "Such a proclamation brought me the greatest responsibility I ever was to have. It meant the establishment of a reputation which I would have to live up to as long as I appeared before the public."

"To be considered beautiful by the world is not an advantage to any actress. In the first place, it offers the temptation to depend upon beauty instead of artistic growth for success. Fortunately, I never fell into a pitfall of an exaggerated egotism, reliance upon physical loveliness rather than mental and spiritual appeal, pitfalls of selfishness and of narrowness of vision. I don't say any one has to fall into them, but I believe that the world calls beauty is transient. It may slip out from under you at any moment and let you down with a jolt."

"To be considered a beauty opens all sorts of pitfalls to the girl who is ambitious—pitfalls of an exaggerated egotism, reliance upon physical loveliness rather than mental and spiritual appeal, pitfalls of selfishness and of narrowness of vision. I don't say any one has to fall into them, but I believe that the world calls beauty is transient. It may slip out from under you at any moment and let you down with a jolt."

Whereupon the girl who was so discouraged went away with the flame of ambition rekindled, according to the records of such incidents kept at the Broadhurst Theatre.